

CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 50

TORONTO 2, CANADA

April 14th, 1928

THERE ARE 10,000 OTHERS FEELIN' LIKE MR. PHELAN!

A letter to Metro-Goldwyn-Mayer—

Gentlemen:

Your product this year and last has been so consistently good that I just can't resist telling you (of course what you already know) that it is the best product on the market.

Your comedies are produced more lavishly than "features" of most companies and they are comedies, what I mean is "side splitters." The technicolor productions are beautiful and are well received by even small-town western fans.

Your Specials are works of art and are really specials—not so-called "specials". I have reference to the big ones.

Your service is the BEST of any of the various companies serving me.

Your salesmen seem so much like business men—instead of carnival promoters.

In all, I think you have the greatest organization in the industry. And I take this means of showing my appreciation for good pictures and courteous service.

Yours very truly,

R. W. PHELAN, Star Theatre,
Glendenin, W. Va.



TRY THIS TEST!

NOTE: Place your finger, blindfolded on a map of America. Read the reports from that section. No matter what territory you pick you'll find the the box-office facts are the same.



PICK ANY TERRITORY IN AMERICA AND YOU'LL FIND THAT EXHIBITORS ARE DOING THE BIGGEST BUSINESS WITH METRO-GOLDWYN-MAYER PICTURES

for instance, here are just a few
box-office reports from current issues of

MICHIGAN FILM REVIEW—EXHIBITOR'S TRIBUNE (Oklahoma)—MOVIE AGE (Omaha)
REEL JOURNAL (Kansas)—FILM TRADE TOPICS (Colorado)—THE EXHIBITOR (Pennsylvania)
GREATER AMUSEMENTS (Minneapolis)—M. P. DIGEST (Canada)—NAT. EXHIBITOR (Wash., D.C.)



NORTH

THE STUDENT PRINCE
Business very good. Audience very much pleased. Omaha, Neb.

BABY MINE
Good box-office. Toronto, Can.

LONDON AFTER MIDNIGHT
Standing room night after night. Albany, N. Y.

THIRTEENTH HOUR
One of best. A real one, boys. Dickinson, N. D.

BIG PARADE
Come-back run another big week. Ottawa, Can.

BEN-HUR
Making picture history. Set new records. Toronto, Can.

BEN-HUR
Greatest ever made. Book it. You can't go wrong. Christinson & Wright, Minn.

THE BIG CITY
Business excellent. Des Moines.

BEN-HUR
Third local run another success. Ottawa, Can.

BODY AND SOUL
Drew good crowd. Bricelyn, Minn.

WEST POINT
They don't make them any better. Cloquet, Minn.

DIVINE WOMAN
Good business. Detroit, Mich.

BUTTONS
A picture that pleased them. Albany, Minn.

THE BIG CITY
Very good business. Audience thrilled. Detroit, Mich.

FRONTIERS-MAN
McCoy's best to date. Beverly, Ohio.

THIRTEENTH HOUR
Went over big. Wilmington, Del.

BIG PARADE
Superb. Wilmington, Del.

SPRING FEVER
Well received by patrons. Sunbury, Pa.

THE CROWD
Very good business. Second week. Cleveland, O.

LONDON AFTER MIDNIGHT
Excellent business. Audience reaction excellent. Cincinnati, O.

THE STUDENT PRINCE
Second week. Heavy business. Cincinnati, O.

DIVINE WOMAN
Good business. Audience fascinated by star. Cleveland, O.

THE STUDENT PRINCE
Real box-office. Cleveland, O.

BABY MINE
Capacity business. Trenton, N. J.

WEST POINT
A big hit. Harrisburgh, Pa.

LATEST FROM PARIS
Good business. Audience reaction very favorable. Detroit, Mich.

LOVE
Business very good. Salt Lake City.



SOUTH

WEST POINT
Excellent business. Highly praised. Wash. D. C.

BODY AND SOUL
Good business. Pleased the patrons. Wilmington, Del.

WEST POINT
Good business. Salt Lake City.

LOVE
One of the best ever made. Pleased 100 per cent. Wash., D. C.

BECKY
Excellent business. Wash., D. C.

MAN, WOMAN & SIN
Well received. Did good business. Wilmington, Del.

IN OLD KENTUCKY
Business good. Kansas City.

MAN, WOMAN & SIN
Business good. Kansas City.

DIVINE WOMAN
Good business. Detroit, Mich.

THE UNKNOWN
Wonderful. Cimarron, Kan.

BABY MINE
Business good. Oklahoma City.

THE STUDENT PRINCE
Very good box-office drawing power. Oklahoma City.

THE STUDENT PRINCE
Business excellent. Audience thought it great picture. Denver, Colo.

ADAM & EVIL
Very entertaining. Satisfied all. Two Harbors, Minn.

BABY MINE
Drew well and pleased. Dassel, Minn.

BECKY
Another wow. M-G-M has plenty of these surprises. Patrons ate it up. Dickinson, N. D.

ROSE-MARIE
Exceptionally fine. Strong drawing power. Willow City, N. D.

BUTTONS
A picture that pleased them. Albany, Minn.

BODY AND SOUL
Set new house record. Brockton, N. D.

BIG PARADE
Four days to capacity. 100 per cent. Palm, Minn.

FAIR CO-ED
Action. Comedy. Best Davies ever made. Perfect entertainment. Hoffman, Minn.

LONDON AFTER MIDNIGHT
They're still talking about it. Give us more. Brockton, N. D.

LAW OF THE RANGE
One fine Western. Watertown, Minn.

SPRING FEVER
Another dandy. Set house record. Brockton, N. D.



WEST

North, East, South, West—M-G-M is clicking best!

METRO-GOLDWYN-MAYER

THE TOP OF THE INDUSTRY



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RAY LEWIS
Editor and Managing Director

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TORONTO, CANADA

April 14th, 1928

Raising Cain!

THE FRENCH QUOTA BILL, which calls for a one, two and four ratio, awaits the approval of Herriott, Minister of Public Instruction.

The Bill already has caused the U. S. Industry a great deal of worry, for under its regime the producer of each French picture is granted seven visas, four of which cover the release of four American-made pictures, providing the U. S. producer has in return purchased one French film, two German-made films for one French purchased; and one English film for one French purchased.

France will produce approximately seventy features; and this will mean that the price, through U. S. competition for these films, under quota necessity, will be exceedingly increased.

The British Film Quota Bill is another form of legislation which is giving the U. S. Film Industry plenty to think about.

The Brookhart Bill is raising its own particular Cain with its "no blind and block booking" embargo.

The Quebec Children's Act which restricts the attendance of children under sixteen years from attending Motion Picture theatres; and the Belanger Bill which advocated the labeling of pictures in Ontario, and the raising of the age limit at which children can attend Motion Picture theatres unaccompanied, are among the Industry's recent worries.

Someone appears to be "raising Cain," generally with the Industry of Motion Pictures; and as we analyze the situation we find that this someone is largely ourselves.

There is so much dissension within the Industry that it is bound to react upon the Industry at home and abroad. Every time this Industry cites its grievances to the public, through the press, or through a legislator we can prepare ourselves for drastic film legislation.

I don't believe that this Industry is so well welded, that it possesses such an abundance of executive ability that it can have all of its strength and efforts directed toward one particular issue, without many equally important issues being neglected.

At this present moment this Industry should be centralized on the production, distribution and buying of pictures.

What it is at present centralized upon is the effect of proposed legislation upon the Industry.

The exhibitors are watching what the producers are going to accomplish in defeating issues which the exhibitors stirred up; and the producers are awaiting the result as it will effect distribution.

It is a case of the pot calling the kettle black.

For every unfair practice practised by the distributors the exhibitors have landed one also. The creative plan,



RAY LEWIS

physically and economically, appears to have been created upon the "dog eat dog" foundation.

One life feeding, or dependent upon another life, sometimes to that life's advantage, sometimes at the price of the giver's destruction.

I am not clever enough to discover the wherefor of this system, but it is evident, before our very eyes, parasite upon parasite, the principle of "stepping into dead men's shoes."

Economical failures leading to economical success, one man's ruin leading to the good fortune of another man.

What appeared perhaps to be the greatest shock to an idealist, who waved aloft the banner of protection for the "under-dog" was a true story which was told to me.

Two exhibitors, both might be termed small fellows in a financial way, had theatres within a few blocks of each other. One had a capacity twice that of the other. Both belonged to the same Exhibitors' Association.

It so happened that one of these exhibitors, the most important of the two lost a big picture he wanted, because the little fellow paid the price asked for it.

The other exhibitor immediately called upon the exchange and complained about this picture being given to his opposition. The exchange, desirous of pacifying the complainant, agreed to follow an idea offered by the exhibitor whereby this exhibitor could secure the film.

The plan was for the exchange to say to the little exhibitor, "Let me see your contract?"

The little exhibitor showed his contract and not being able to read, was told it was signed incorrectly and must be returned to the Home Office.

A week later this exhibitor was informed that the Home Office would not approve the contract and subsequently the exhibitor who had "sold" the idea to the exchange got the picture.

This story was told to me by the exhibitor who got the picture away from his opposition. He cited it as an instance of his cleverness in out-witting competition.

What was the greatest shock was the fact that this exhibitor had no sense of realization in connection with a dishonorable and disloyal act towards another fellow exhibitor, who belonged to an Association organized for their mutual protection.

As for the exchange cited in this case, it was a great pity that it lent itself to the perpetration of such an infamous proceeding.

It is such a code of ethics, found in this Industry, which is causing all of its ills.

Ray Lewis

Ray Presents

LAST WEEK we talked about buying British pictures for Canada direct, making a statement that English producers sold Canadian and U. S. rights of pictures combined, whenever the U. S. distributor requested that Canadian Rights should be included.

British producers feel that the U. S. market is worth catering to; and we have no argument to offer in opposition to such a stand, but if it is a game of the Almighty Dollar why wave the British flag?

THE U. S. PICTURE market is a very desirable one; and a market long established in connection with the sale, the purchase of Motion Pictures.

The Motion Picture Industry is in reality a U. S. institution, although it is not an Industry which should, or must, remain exclusively U. S. property.

OTHER countries have proved that they can make Motion Pictures as good, in some cases better than in the U. S. The German films have shown the U. S. many "tricks of the trade" which the U. S. had overlooked, or was not aware of.

The British films are coming along also; and the really good ones have won both press and public, as well as trade approbation in the U. S., as well as enthusiastic support from the Canadian Film Industry and its public.

THE CAMPAIGN to put over British pictures throughout the British Empire has not been a British one viewed, from the British standards of "fair play" in respect to propaganda.

Talk about "poison gas," submarines and all the instruments of torture which peaceful and even warlike people are desirous of outlawing in War, these are not comparable with the propaganda which Britishers have utilized to destroy the market of U. S. films throughout the British Empire, in order to create a market for our own.

No doubt some Britisher will argue it had to be done, that the Empire must be kept British, for British and preferably for British, but what have the idealists, or British patriots to say to this Anti-U. S. film propaganda on one hand; and the sale of Canadian rights to British films to the U. S. on the other hand?

WHAT is the big idea, as we, of the common people, would say?

All this talk in our press about keeping the British Film Industry, British, and its establishment, the plea for Canadian support of British-made films, the feeding of our press with Anti-American film propaganda; and then the selling of Canadian rights to British films to the United States, forcing Canada to buy her British films from the U. S.

Talk about British bull-dog attributes, here is the finest example of British Bull which one would like to see.

ENGLAND did the same thing ten years ago, sold Canada the rubbish in films, what the U. S. would not buy, and sold the U. S. her best films, right over Canada's head, the films which the U. S. thought marketable.

Ten years ago England was not so interested in a British Film Industry as she is today. There is some excuse for her attitude. She had to get money, but today picture issues have been oversubscribed, England's public and press, her financiers are interested from the British Empire Ideal in helping to establish and solidify a British Motion Picture Industry, then why this money-grabbing, the undermining of the British Empire Film Ideal, because the U. S. offers a little more money than Canada can offer for British Films?

THE PUBLIC in Canada should be told what is being done, should be told that "Dawn" was sold to the U. S., Canadian rights combined, sold when Canadian representatives were in London endeavoring to arrange terms for its purchase.

The price asked for it was like an "Arabian Night Pipe Dream"; and U. S. representatives are now endeavoring to get Canadian distributors to purchase "Dawn" upon ridiculous terms, because Canada is keen on British Films.

Coming



"Wild Geese"

IF I WERE a Canadian distributor I could refuse to purchase, or release any British film which I was forced to buy from the U. S. I would also be very particular about the British films I purchased from England direct, while England was showing a preference towards the U. S. in her marketing of pictures.

WE ARE CERTAINLY desirous of establishing a British Film Industry, but it is not our intention to allow certain producing interests to wave the flag of patriotism to serve their own personal commercial ends.

We are quite willing to protect, and to spread the gospel of British Films, but when British producers, refuse to sell their pictures to Canada, because they prefer to sell Canadian rights to U. S. distributors, we as Canadians, resent such an Un-British attitude; and we are going to protest long and loud concerning it.

THE ANTI-FILMS propaganda is causing the film Industry in Canada, no end of trouble. Where is the compensation? It is a pretty thought, is it not, that U. S. producers can measure our British Film patriotism upon a scale with American dollars!

Toronto Theatres

UPTOWN — "Speedy," with Harold Lloyd—Paramount.

SHEA'S HIPPODROME—"Finders Keepers," with Laura La Plante—Universal.

TIVOLI — "Speedy," with Harold Lloyd—Paramount.

LOEW'S — "The Smart Set," with William Haines — Metro-Goldwyn-Mayer.

PANTAGES—"That's My Daddy," with Reginald Denny—Universal.

J. P. O'Loughlin Starts

Fox - Grainger Campaign

"Jim" O'Loughlin, Canadian representative for Fox Film Corp., has started his campaign for a sales drive across Canada, being the preliminaries for the Fox-Grainger Week of June 11th.

Mr. W. C. Gehring is assisting Mr. O'Loughlin with a forceful publicity campaign and the efforts of Mr. O'Loughlin and Mr. Gehring, plus the support which is being given the drive by the various exhibitors in Canada, should make this week for Fox a profitable one.

Travis Banton, head costume designer for the Paramount studio in Hollywood, has just completed a visit to New York for the purpose of getting the latest ideas on spring styles for use in creations for screen stars in forthcoming productions.

Twice Daily at \$2.00 Top Colony Theatre -- New York

GEORGE SIDNEY, Patsy Ruth Miller, George Lewis, Beryl Mercer, Eddie Phillips, Albert Gran, John Boles, Josephine Dunn, Kathlyn Williams. From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn.

AN
EDWARD SLOMAN
PRODUCTION

Presented by
CARL LAEMMLE

the finest, largest and most beautifully appointed two-a-day motion picture theatre in America—world's premiere of Universal's

"The HEART of a NATION"

("We Americans" in the United States)

It's a Laemmle Special

The Biggest Tip
Universal ever gave you

Double Your Playing Time

Again! Universal has the Pictures!

Anti-American Film Bunk Filling Canadian Papers Public Fed Up On Propaganda Which Is Laughable

Here is an example of the Anti-American Film Bunk which has a corner on the market of Film Press News.

From coast to coast in Canada articles of this kind appear. Men are interviewed who express themselves in opposition to U. S. films; and as a consequence, as we have mentioned editorially, the Film Industry in Canada is being constantly undermined and an antagonism to U. S. films established.

What is to replace what is being destroyed? If U. S. films are undesirable because a British Film Industry is in need of being created, how can this idea become a fact when Canadians are being asked to pay exorbitant prices for British films; and are obliged to purchase them from the U. S., because commercially it is of greater advantage to British film producers? (Editor)

This is the article which appeared in the Telegram, March 2nd:

"Canadian individuality and national consciousness are being stolen from the children of Canada by American influences bearing on this country through the medium of moving pictures, radio and reading matter, declared Cyrille F. Delage, superintendent of Education for the Province of Quebec, in an interview with The Telegram this morning.

"Unless something is done to counteract these influences another generation will see Canadian ideals and traditions swamped by Americanism, he stated. On every hand there was evidence that Canadianism was being bled to death by the dissemination in Canada of United States ideas and ideals.

"Mr. Delage, whose position in Quebec is similar to that of the Minister of Education in this province, has had years of experience in educational matters in Quebec, and has taken a keen interest in educational problems all over Canada. Everywhere he sees the American influence creeping in.

IN QUEBEC TOO.

"Even in Quebec, where one would look for a certain amount of isolation owing to the language there, the results of American-made films, radio programmes and magazines from U. S. are to be plainly seen," he said. "In other parts of Canada the American influence has been much more far-reaching and is extremely noticeable.

"The solution to the problem, Mr. Delage believes, is in the presentation of a solid Canadian front, behind which Canadianism and British ideals may be nurtured. Sectionalism, as it exists at present, interprovincial bickering and lack of understanding, if allowed to continue, would clear the road of all obstacles to the Americanization of Canada," he said.

Tom Daley Handles Exploitation for "Speedy"

Tom Daley put over the exploitation and publicity campaign for Harold Lloyd's "Speedy," which played the Uptown and Tivoli Theatres same day and date.

Both houses broke all records, for Tom certainly has the art of showmanship and knows how to get them in; and "Speedy" certainly satisfied the crowd when they got there. You can't beat a combination of exploitation and quality.

"Speedy" has the quality, and Tom knows exploitation.

Coming



"Wild Geese"

Famous Players Plan New Theatre, Vancouver

Winnipeg — The plans and specifications for the new motion picture theatre to be erected at Saskatoon, Sask., this year, by the Famous Players Canadian Corporation have been almost completed by the Chicago architects, who carry out the suggestions of this company. This theatre will be the only "atmospheric" theatre in Western Canada, and will have included in it all the improvements and appliances for comfort, safety, health and entertainment that are now included in the most recent, pretentious theatres in the United States.

The cost with the site, the equipment and furnishings will be \$300,000, and tenders will be called next week for the construction. H. M. Thomas, western divisional manager of the Famous Players, Toronto, who was in Winnipeg for a few days, saw the plans a short time ago and states it will be Western Canada's model theatre when completed, in the autumn.

Dr. Sam Atkinson's "Point of Contact"

Dr. Sam Atkinson, "economic arbitrator and lecturer," in addressing the St. Albans' Cathedral Men's Association, in the Chapter House Hall, Toronto, named his address the "Point of Contact."

In touching upon the immigration problem as it existed in Canada, Mr. Atkinson said:

"If I had my way I'd make it impossible for Hollywood or any other movie colony to present any film which depicts Canada as a country ice and snow bound for nine months of the year. I would stop the showing of pictures that are untruthful and not of good taste. Films of American origin are flooding Northern Europe and the British Isles that show Canada as a land of hardship, and it is little wonder that we have trouble in securing good immigrants from these countries."

Poster Censor Board Established in Quebec First Board in Canada

Legislative arrangements have been made by the Provincial Government of Quebec for the establishment of a Provincial Board of Censors for all moving picture display posters to be used in any city or town of Quebec, the bill providing for this board having received its third reading in the Quebec House.

With the authorization of the Provincial poster censorship, the civic poster censors at Montreal, Quebec City and other centres automatically cease to exist. The Provincial Board will be distinct from the film censor board but will work in co-operation with that bureau at Montreal.

The result is that all theatre posters, still photographs and advertising matter will be censored for the whole Province. This is the first poster censor board in any Canadian province. A schedule of fees for poster censorship is to be drawn up and no lithographs or stills may be used by any exhibitor until the printed matter has been approved. Penalties are provided for offences under the new law.

Wild Geese Change Route to the North Naturalists Are Puzzled—Does Not Include Educational's "Wild Geese"

Naturalists are puzzled over the change of route taken by Wild Geese flying in thousands over Quebec City and heading for their summer grounds at Cape Tourment, on the northern shore of the St. Lawrence.

The geese passed over Dufferin Terrace, but for the first time have changed their route while in flight to Cape Tourment ground.

The geese have yearly passed over Saint Tete to the north of Grand Mere and to the north of Quebec. This year they followed a more southerly route.

Educational's "Wild Geese" will also give the people of Canada a thrill in its route from Coast to Coast.

CAPT. BADGLEY SAILING FOR FILM CONFERENCE

Capt. Frank D. Badgley, M.C., director of the Canadian Government Motion Picture Studio at Ottawa, sailed from New York City on April 14 to spend four weeks in Great Britain for the purpose of conferring with prominent moving picture men regarding Empire film developments and other matters.

Smith and Walker Boom N. V. A. Week Governor and Mayor Applaud Benefit Celebration of N.V.A. and Its Purpose

In official letters to E. F. Albee, Governor Smith and Mayor Walker, extended their praise and good wishes to the National Vaudeville Artists upon occasion of their 1928 drive — April 8 to 15 — in aid of the sick and benefit fund of the organization. Governor Smith writes: "I know of no work which merits more unanimous support and which so well indicates the spirit of good fellowship which exists in your organization." Mayor Walker says: "Its (N.V.A.) philanthropy is not confined to its own members, but reaches out irrespective of race or creed, to embrace the general public."

These two letters are the latest and most significant of the long list of proclamations, open letters and approbative statements which Governors, Mayors and other public officials have uttered with regard to this year's N. V. A. Week, the chief objective of which was to complete the new sanatorium at Saranac Lake for the care and cure of tubercular members of all branches of the profession.

Governor Smith's letters follows:
Dear Mr. Albee:

I am again advised of the purpose of the National Vaudeville Artists to hold their annual benefit for the creation of a fund for needy members of the profession. As in other years, I am glad to give my full endorsement to this undertaking.

I know of no work which merits more unanimous support and which so well indicates the spirit of good fellowship that exists in your organization. I have many friends in the profession and in giving my hearty endorsement, I desire to send my best wishes to the officers, the members of the association and those whom the fund will benefit.

Sincerely yours,
(Signed) ALFRED E. SMITH.

Mayor Walker writes:
Dear Mr. Albee:

Permit me to extend through you my best wishes to the National Vaudeville Artists. It is with great pleasure that I transmit to them this message of good-will and greeting for their souvenir program.

"New Yorkers and, for that matter, the country at large entertain a thorough-going admiration for the great body of men and women who comprise the theatrical profession. Toward the vaudeville branch of the profession in particular there is manifested distinct enthusiasm, in view of the

contributions they have made towards charitable, religious and patriotic undertakings.

"The N. V. A. is celebrated for its record of generosity and benevolence. Its philanthropy is not confined to its own members, but reaches out, irrespective of race or creed, to embrace the general public.

"With renewed assurance of my high regard for the association and every one of its members, I am

Sincerely yours,

(Signed) JAMES J. WALKER.

N. V. A. Week commenced last Sunday and continued until Sunday, April 15, reaching its highest peak in the metropolitan district, but was simultaneously observed all over the United States and Canada, wherever there was a vaudeville theatre. Carnival attractions, special features and surprise numbers signalized the regular performances and, in addition, there was many mid-night shows, balls, fancy dances and banquets, the public everywhere this year enlisting in the drive to aid the N. V. A. sick and benefit fund.

Capitol Winnipeg Welcomes Manitoba Hockey Team

The Capitol Theatre in Winnipeg was given over to the welcome home of the University of Manitoba hockey team on their return from Ottawa, March 26, after defeating the Victorias of Montreal and bringing back the Allen Cup, emblematic of the championship of Canada in hockey. The stage was set as a Fraternity House and the theatre was decorated with the colors of the university, black and gold. The team occupied a prominent part of the loge section and so great was the night's success that the entire week was made "Varsity" week.

Fire in Wonderland Theatre, Sargent Avenue, Winnipeg, at 11.30 o'clock the night of April 4, caused by defective wiring, caused \$400 damages to the stage and the screen. Henry Morton is lessee of the house and F. R. Hyde is the owner. The house at the time was empty of patrons.

Coming



"Wild Geese"

N.V.A Gets \$2,000 Benefit, Capitol Public Respond to Artists' Ap- peal for Sick Members, Winnipeg

The Capitol Theatre in Winnipeg the night of April 9 was placed at the disposal of the National Vaudeville Artists Association in which to hold their annual benefit performance for the sick members of the profession. The performers on last week's bill at the Orpheum remained over for the event and assisted this week's members and the Capitol acts in preparing the programme. The result being 18 acts were given at the frolic which started at 11.15 o'clock and was greeted by a crowded house. Earle Hill, director of music at the Capitol; and Joseph Howard, the noted singer and composer, arranged the programme, and it was one of the most elaborate and talented ever heard in Winnipeg. The receipts were nearly \$2,000, and the expenses nil.

Western Canada Theatre Business Enjoying Boom Famous Expanding and Cana- dianizing Theatres

The theatres of Western Canada, especially those located in the larger centres, such as Winnipeg, Saskatoon, Calgary and to a lesser extent in Regina and Edmonton, never have done such a large business as during the past six months. Business is advancing at a remarkable rate in Winnipeg and Saskatoon, the mining development and the good returns of the last big wheat crop, greatly helping conditions over previous years.

While no new theatres will be built this year in Winnipeg, the Famous Players will this month start constructing a theatre in Saskatoon, Sask. which will cost \$275,000. The site was bought last fall. There will, however, be a score of new picture theatres built in rising towns on the prairies which have been asking for this class of entertainment for some time. A theatre will be built at Pine Falls, Man., on the Winnipeg River, the centre of Manitoba's big pulp and paper industry, where a model town has been under construction for two years.

Henry Morton Adds Arlington To His Theatre Chain

Henry Morton, who controls the Gaiety, the Crescent, the Carleton and Wonderland Theatres in Winnipeg, has added the Arlington, the big west end house on Portage Avenue, to his circuit. The Park, the popular neighborhood house on Osborne Street, has been taken over by his nephew, Harry Horwitz.

Quebec's Theatre Law Creating Complications Can Marry Under Sixteen But No Movies

Intricate questions have bobbed up in connection with the enforcement of the law prohibiting the admission of all children under 16 years of age from all theatres in the Province of Quebec, which was recently passed by the Provincial Legislature.

Although children are allowed to see moving pictures in schools and convents where they are regular pupils, it has been found that children attending church or Sunday School where moving pictures have been presented in the past are not now privileged to see such pictures at religious or other services under the new law. It has been pointed out that this point is not covered in the new statute because no representations were made by churches or Sunday School authorities for such an exception from the legislation when it was being discussed in the Quebec House. Therefore the churches are in the same boat with theatres in Quebec.

It has also been pointed out that a boy 14 years of age and a girl 12 years of age may be married in Quebec, while children may leave school to go to work when they become 14 years of age. They cannot see a moving picture show, however, until they are 16 years old.

"THE LAST LAUGH" GETS TITLES AT LAST

An unusual incident in connection with the presentation of "The Last Laugh" at the Imperial Theatre, Ottawa, Ontario, during the week of April 2 was that, with the week half over, announcement was made by Manager Ray Tubman in newspaper advertisement that a print of the feature had been secured with sub-titles inserted. The titled picture was shown for the balance of the week.

The advance advertising referred to the fact that "The Last Laugh" was a feature without sub-titles. Then, without warning, the picture was changed to one with sub-titles. Attendance during the first half of the week was greater than during the last half.

Incidentally, this feature was kept out of Ontario for three years because of the Provincial Government's ban on German films which was raised a few months ago.

Palace Atmospheric Fronts Introduced by Rotsky

Atmospheric fronts are being used by Manager George Rotsky of the big Palace Theatre, Montreal, with excellent result. For "The Circus" there was a tent effect over the marque and entrance while a ring master and clown were stationed in the lobby to add to the atmosphere.

For "The Gaucho" recently three men were dressed in costumes identical with those seen in the picture.

Sunday Quebec Closing Finds Labor Opposition

The Canadian Workers' Federation of Returned Soldiers and Sailors, which recently had its meeting in the Buffalo Temple, Letourneaux Street, Montreal, took a decided stand against any Sunday Theatre Closing regulation.

The Secretary was instructed to communicate with the Federation of Labour's Counsel in order to draw up a resolution to be forwarded to Premier Taschereau opposing the Sunday Theatre Closing move.

The International Moulders' Union formed a committee to study the question and voiced itself as opposed to the Sunday Theatre Closing plan.

Coming



"Wild Geese"

SUPERLATIVE EQUIPMENT

VALLEN CURTAIN CONTROLS AND TRACKS—

The noiseless electrically driven automatic curtain winch, operated by pushbutton from any desired location, that, in conjunction with the Vallen noiseless curtain track, draws back, or closes the heaviest curtains noiselessly and smoothly, lending that most desirable classy touch to your performances. Controls for any size or style of curtain. Tracks for any length or use.

FULCO BOOTH ACCESSORIES—

Besides the many familiar Fulco products such as Exit Boxes, Roll Ticket Holders, Carbon Savers, Lugs, Cement, Reels, Rewinders, etc., we now offer a most comprehensive line of self contained Booth Cabinets made by Fulco. These Cabinets consist of a steel work table, with or without steel drawers, fitted with hand or power driven enclosed rewriter, asbestos walled film storage cases with individual reel compartments, spare reel shelf, and approved waste can. There are several designs and combinations to choose from. These outfits are not a fad, they are positive assurance of safety against fire, and are a convenience and safeguard that ought to be in use in every projection room.

ROSS LENSES—

A well-known camera lens manufacturer has a slogan, "It's All In The Lens." If that is true of cameras, it is ten times true applied to the projector. The Ross Lens is made in England, of magnificent optical and mechanical construction. It has a very large working aperture F-2.4, permitting maximum transmission of light, and the formula used demands the rear combination very close to the aperture, the result being very bright, snappy, sharp images full of detail and contrast. The superiority of the Ross Lens over several other common makes of lenses in actual test is truly amazing.

The Motiograph DeLuxe in Mazda or Reflector Arc Models at \$1,000.00 each delivered to your Theatre is Some Value.

If you don't know the DeLuxe it's your business to find out and our business to tell you.

THE COLEMAN ELECTRIC Co.

Canada's Leading Theatre
Supply House

258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

The DeLuxe Reflector Arc—50% more light than others; 100% better built than others; 100% complete, no extras. \$500.00 a pair delivered.

Again Some Value.

Theatre & Cinema Assoc. Formed in Quebec

Head Office of Company at Montreal — Theatre and Film Production Part of Program

The Theatre and Cinema Association of the Province of Quebec has been formed under part 111 of the Quebec Companies' Act, letter patent having been issued by the Lieutenant-Governor of the Province of Quebec under date of Jan. 25th, 1928, to incorporate as a corporation without share capital.

Maurice Dugas, K.C., barrister; Paul H. Levesque, student; Misses Eleanore Peacock, Jeanne Hainault and Marjorie Napper, stenographers, all of Montreal.

The charter mentions the following functions of the company:

To offer to the members of the Association the needed protection, within the laws of the Province of Quebec and of the divers municipalities where their establishments are situated, and to act and represent the said members in all matters pertaining to the welfare and interest of theatre and moving picture establishments;

To promote educational theatre and moving picture shows;

To develop a Canadian mentality through theatres and moving pictures;

To create, promote, encourage moral and educational spectacles of all kinds among members of the Association, in theatres belonging to the members of the Association;

To regulate for the purpose of safeguarding in co-operation with the municipal and provincial authorities, the public in the theatres and moving picture establishments;

To investigate and regulate as to the shows offered and given in the Province of Quebec by the members of the Association;

To organize, for the purpose of charity, shows in different theatres and cinemas of the Province of Quebec, at times and under such conditions as the Association may deem proper;

To make, execute, control, lend or buy scenarios, films dealing with Canadian industry, commerce, life or history;

To promote, through theatres and moving pictures, better understanding between the different classes of the society in the Province of Quebec, by educational, national and moral theatres and films;

In a general way, to promote tolerance, moderation, harmony and peace, religiously speaking and nationally speaking, through theatres and moving pictures, between the inhabitants of the Province of Quebec;

To create and promote Canadian theatres and Canadian films;

To buy, exchange, lend or borrow any scenario, film, playwright, playlets, plays of any kind, in accordance with the above mentioned powers, under the name of "Theatre and Cinema Association of the Province of Quebec — Association des Theatres et Cinemas de la province de Quebec."

The Company may possess immovable

property for an amount of twenty thousand dollars (\$20,000.00).

The head office of the company will be at Montreal, in the district of Montreal.

Dated at the office of the Provincial Secretary, this twenty-fifth day of January, 1928.

C.-J. SIMARD,

796 Assistant Provincial Secretary.

Leonard Bishop Visits Regent Theatre Ottawa

A visitor in Ottawa, Ontario, has been Leonard Bishop of the Hollywood Theatre, Detroit, Mich., formerly manager of the Regent Theatre in the Canadian Capital. A brother is Harold Bishop, manager of the Capitol Theatre, Edmonton, Alberta, a Famous Players house.

Coming



"Wild Geese"

Children Allowed To See Forbidden Books Screened

Mrs. J. P. McArthur, Vice- President Manitoba Trustees' Association, After "Label" Censorship

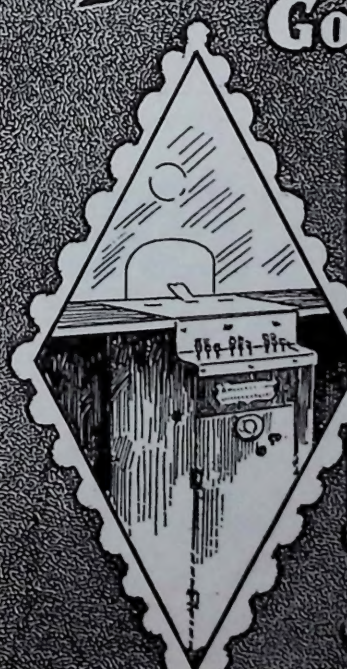
Mrs. J. P. McArthur of Winnipeg, vice-president of the Manitoba Trustees' Association, addressed the Saskatchewan School Trustees recently and advocated during her address a censorship which would label pictures to distinguish those whom children should see and those suited for adult attendance only.

Months of effort upon the part of parents and children was said to have been destroyed through the influence of films upon the children who viewed them.

"Have you ever given consideration to the fact that a child under sixteen years of age is not allowed to take books out of the section of a public library reserved for older members, while that child may go across the street and see, at a bargain price, some of the most demoralizing of the forbidden books portrayed on the screen?" argued Mrs. McArthur.

Ameda Allen, child actress, has just been engaged to play the part of a two-year-old child in Pola Negri's next starring picture, "Three Sinners," upon which she is at work now at the Paramount studio. Warner Baxter plays opposite Miss Negri, in the picture, and Rowland V. Lee is directing.

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NEW YORK CITY

Round About the Studios

John Gilbert, Greta Garbo and Clarence Brown — the trio responsible for that memorable success, "Flesh and the Devil," will be reunited, according to plans of the Metro-Goldwyn-Mayer studio, in "The Son of St. Moritz," an original story of Viennese life by Paul Oskar Hocker now being prepared for the screen by Willis Goldbeck.

They are coming from all over the world to Universal's "We Americans" at the Colony Theatre, New York. George Sidney, having finished "Give and Take" at Atlantic City, hopped a train for New York and arrived just as Patsy Ruth Miller was returning from a vacation trip to Paris and London. In New York already are Beryl Mercer, who plays Patsy Ruth Miller's brother, and Daisy Belmore, who plays the German mother in the film.

Gladys McConnell, 1927 Wampas Baby Star and recently Harry Langdon's leading lady in "Three's A Crowd" has been added to the cast of "The Perfect Crime" an FBO production now in work under the direction of Bert Glennon. Clive Brook and Irene Rich are starred in the films.

Jerry Drew, who has been playing featured roles in Educational-Mermaid Comedies this season, has completed camera work on his sixth laugh film on his present schedule. It has been titled "Just Dandy." With the star will be seen Estelle Bradley, who is cast for the principal feminine role, and Kewpie Morgan and Georgia O'Dare. Stephen Roberts directed the production.

Carmel Myers has been signed by Tiffany-Stahl to play the feminine lead opposite Ricardo Cortez in "Prowlers of the Sea," suggested by a Jack London story. John G. Adolph is handling the megaphone.

Clarence Badger will continue as director of Bebe Daniels in that star's next picture, according to the latest announcement by Paramount. He is at present directing Miss Daniels in "The Fifty-Fifty Girl," and has produced some of her most successful films in the past.

May 1st is the date on which Universal's serial program gets under way at Universal City. On that date Jack Nelson will start production of "The Diamond Master" by Jacques Futrelle.

Warner Baxter, popular leading man, has been signed by FBO for the featured role in "Danger Street," a screen version of Harold McGrath's well known novel which appeared in the Red Book Magazine, according to announcement by William Le Baron.

John M. Stahl saw Pauline Frederick in the stage play, "The Scarlet Woman," playing in Los Angeles, and is reported to be interested in having Miss Frederick star in a picture version of it for Tiffany-Stahl.

Evelyn Brent is the only woman in the cast of the underworld gang picture, "The Drag Net," which now is being made at the Paramount studio with George Bancroft as the star.



Mary Astor, lovely First National star.



Lillian Gish and Ralph Forbes co-starred in Metro-Goldwyn-Mayer's "The Enemy," directed by Fred Niblo.

Coming



"Wild Geese"

Leatrice Joy has been engaged to play the leading feminine role in "The Bellamy Trial," Metro-Goldwyn-Mayer announces. This picturization of Francis Noyes Hart's popular serial is scheduled to go into production in the near future, Monta Bell directing. No other selections for the cast have yet been announced.

"The First Kiss" will be the title of the next picture featuring "Paramount's glorious young lovers," Fay Wray and Gary Cooper, according to the announcement just made from the Hollywood studio. Miss Wray and Cooper in their first featured roles together now are appearing in "The Legion of the Condemned."

"Uncle Tom's Cabin" will have its Philadelphia premiere on April 23 at the Garrick Theatre. Administrative, social and artistic Philadelphia will compose the first-night audience.

"Dancing Daughters" has been selected as the definite title for the picture formerly known as "The Dancing Girl," now in production at the Metro-Goldwyn-Mayer studio under Harry Beaumont's direction.

Dorothy Sebastian, Joan Crawford and Anita Page have featured roles in this film, and the cast includes Dorothy Cumming, Johnny Mack Brown, Kathryn Williams and Nils Asther.

Mike Donlin, former big league baseball player, will have a role as natural as life in support of Richard Dix's next Paramount picture, "Knocking 'Em Over." He will be back in uniform as a ball player. Donlin's latest role was in Paramount's "Partners in Crime," a melodramatic comedy featuring Wallace Beery and Raymond Hattan.

James Murray, King Vidor's discovery who played the masculine lead in "The Crowd," has been awarded another of the year's prize roles—that of the chief male character in "Tide of Empire," the adaptation of Peter B. Kyne's story of the Northwest which Metro-Goldwyn-Mayer will soon place in production, Allan Dwan directing.